

## GRAND OPERA HOUSE—COMING ATTRACTIONS

TONIGHT  
"WE ARE KING"WEDNESDAY  
"THE RIGHT OF WAY"THURSDAY  
"MRS. WIGGS OF THE CABBAGE PATCH"

## "WE ARE KING," TONIGHT

"We Are King" with Edmund Carroll portraying a double role is rich with delightful comedy, interspersed with strong dramatic situations, a most beautiful love story and just enough romance and pathos to please the most critical. This charming play by Lieut. Gordon Kean, author of "The Magic Melody" is coming to the Grand tonight.

The scenes are laid in Kohnburg, a small principality in northern Germany, and the plot hinges around the marvellous resemblance between the King and a literary vagabond. Brutal and oppressive, the Prime Minister and some of the nobility seek to depose Hector, and they succeed by substituting the vagabond and imprisoning the real ruler in a madhouse. The character of the new king is so different from that of the one deposed that this transformation is attributed to the effect of a blow.

To relieve the little kingdom of its indebtedness, Hector is engaged to marry Princess Olivia of a neighboring principality, whom he has never met. She, hearing tales of Hector's profligacy, travels to Kohnburg in disguise as a lady historian and meets the substitute king who falls in love with her. Exciting incidents follow one another rapidly, and through the Raven, a fanatic on religion, Venger, the vagabond, learns that he is the real king stolen from his parents while an infant and that his double in the madhouse is the son of a royal favorite. After an attack on the king's life, the identity of the Princess is discovered and all ends happily. Mr. Carroll in the dual role of Hector, King of Kohnburg and Gustavus Venger, portrays two such vastly different characters and particular attention is called to the rapidity with which he changes from one character to the other, which are very satisfying to the audience, and many are slow to believe that one man plays both parts.

crowd around visibly enjoyed the joke.

Edmund Carroll, an unassuming young fellow, although a clever actor had just such an experience this summer and in this instance the knowing one will probably think twice before he talks again on foreign countries and cities.

It happened in the Cadillac Hotel on Broadway, New York. Carroll and his friends were in the lobby having a pleasant chat over the past summer's vacations. The wise one "batted in" and in a loud tone gave every one to understand that he had just returned from a three months' trip over the European continent. He monopolized the whole conversation. It appeared that he had been everywhere, knew everybody and in short was the best travelled man in America. Carroll said little, but when the traveler dictated on Germany, and the beauties of the Rhine, the old raskellers, he quietly inquired: "How did you like Kohnburg?"

Not a bit teased the Wisenheimer replied. "Great, my boy, finest little town I struck. More pretty girls there to the inch than flies in a kitchen here."

"That's good," said the actor, "and do you know, you remind me very much of the Kohnburg girls."

"Indeed," smiled the traveler very much pleased. Then he got the lion on.

"Yes," said the actor, as he turned and walked away, "you both live in imagination."

Later Mr. Wisenheimer discovered that Edmund Carroll is the star of "We Are King," which has its scenes laid in the imaginary principality of Kohnburg.

## EDMUND CARROLL.

"It is funny when you stop to think of it," said Edmund Carroll, the young actor, a few weeks ago to a representative of Collier's Weekly, "but it is surprising how many people around the country have an idea that the life of an actor is one long sweet dream

## GRAND OPERA HOUSE, TONIGHT

MR. CARROLL AS GUSTAVUS VENER  
Correspondent to the London Record.

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MR. CARROLL AS HECTOR,  
KING OF HAHNBURG.MR. EDMUND CARROLL, IN "WE ARE KING,"  
AT THE GRAND TONIGHT

## THE MAN THAT KNOWS IT ALL.

Did you ever meet the man that knows it all? Have you ever had to sit and listen to the hot air bleater who, from a babe, was raised on the bottle of "I'm it?"

If you ever have, you remember well the desire that came over you to push him with your feet or be otherwise rude to him. Then perhaps he blundered and in his supreme conceit fell into a trap while the



MISS MAUDE SHAW, IN "WE ARE KING," AT THE GRAND TONIGHT

of peaches and cream.

"Last season I was starring, as I am now, over the country in Mr. A. W. Cross' production of 'We Are King,' and as you probably know there is a dual role of a newspaper correspondent who masquerades as the King, and also the character of the real king himself. As both these characters continually appear in the same act, it requires considerable hard work in the way of quick changes of costumes on my part. Then, of course, I have to change my voice and facial expression, so that altogether by the time I am through with a performance I am about fit for a rest sanitarium."

"We were playing a week in St. Louis last spring and following the opening performance one of the critics came out and said some nice things about the show but half insinuated that I did not play both parts. Unknown to myself, my manager invited the critic back on the stage, on the following evening to watch my performance. At the end of the third act, which is a very trying one, the young man came up to me, and, mind you, I was not acquainted with him or I would not have offended him. As I came out of the wings he advanced smilingly and said: 'You do play both parts, don't you, after all?'"

"All unconsciously it came out of me—H—, no, I work."

## CHICKENS ARE AMBITION

Of Newspaper Owner's Daughter Now an Actress.

(By K. Zengerle.)

There were serious doubts as to whether this story would ever be written. The way up to the dressing room of Miss Maude Shaw is perilous, indeed, when the lights are off. It was at the People's theater, where she is playing in "We Are King." After being safely piloted through fearsome, dark passages, the only difficulty that

remained was to get through the doorway. That accomplished, a seat was found on Miss Shaw's trunk, and the rest was easy.

She began with a laugh. No matter how much time I have, I never CAN get to the theater on time and have to hustle to get dressed for the play. Hear that man racing on in his laces! Make-up half done, hair to fix and dress to put on! Well, never mind, I'll get there all right. Just a minute."

She disappeared. In a few minutes she was back.

"You see, I'm a sort of assistant stage manager as well as the Princess Olivia of Beronia. Mr. Deane, our stage manager, is on during most of the first act, and so I said I'd see to the lights for him. Don't mind if I have to jump out again."

## Talks As She Works.

She sat down and resumed her task of making up, meantime drifting into a talk about Walker Whiteside, who wrote "We Are King." "I think Walker Whiteside is the greatest actor of

the day. It's a regular hero worship with me."

"He writes many of his own plays, doesn't he?"

"Yes, that's why they are so good. I think 'The Magic Melody' is great. Did you see him in it? I expect to develop into a playwright myself some day. I often sit down and write bits of dramatic fiction as they come to me. I like anything that makes people laugh. Of course, sometimes I play heavy parts, and then I don't like laughs. That's when tears are in order. But I believe the laughs are what help people along."

"What do you do with your writings?"

## Father Newspaper Owner.

"Oh, stick 'em in my trunk. I just write because it's in my system. Comes natural. My father was a writer and newspaper man. He used to own several newspapers in Minneapolis and St. Paul, among them the Minneapolis News. Folks tell me I ought to spend all my time writing, but I like to act. I'll write myself a play some day."

"It seems that many actors both

wrote and act. How do you account for that?"

"Easily. We see the things and want to express them. Why should not a person be able to write and play both?"

"I think this is a pretty good place to be," she continued. "This is where I'd like to build a bungalow. I think I'll have one of those sprawling kind that go all over the lot. And what else do you think I'd like? A chicken farm. My friends think that's about as absurd as anything imaginable. But I'd really be glad to have a chicken farm."

## "THE RIGHT OF WAY," WEDNESDAY.

Sir Gilbert Parker's great story "The Right of Way" with Guy Standing and Theodore Roberts in their famous impersonations of Charley Steele and Joe Portugais will pay a visit to this city for one performance on Wednesday.

The plan is strong and pulsating and has lost nothing in the dramatization from Sir Gilbert Parker's stirring no-

vel. "The Right of Way" is divided into five scenes, all intensely dramatic. Its theme and rapidly developed plot is decidedly different from the usual gamut of theatrical offerings, and therein is a portion of the secret of its appeal. Sir Gilbert Parker depicts his "Beauty" Steele as a man endowed with all the mental acumen that leads to greatness—a man steeped in agnosticism, with a heart ignorant of love, and the slave of a master vice. An abnormal mind, capable of arguing judge, jury, and spectators out of justice, at its best under the influence of strong alcoholic stimulant, but held in abeyance by a total lack of faith, or even belief, in any higher power. Mr. Eugene Presbrey, the adapter, draws a character equal in mental attainments, pagan to a degree, and primarily deficient in power to love and ability to find contentment. After a lapse of memory continuing through three years, as opposed to seven months in the novel, Steele is restored to his normal state, and not only recollects all of his past, but also realizes fully that he has found

## GRAND OPERA HOUSE WEDNESDAY

## SPECIAL! SPECIAL!

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## THE RIGHT OF WAY

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